

REDISCOVERING FRENCH FILM

*A 113-Film
Retrospective
1895-1962*

*Presented by the
Los Angeles County
Museum of Art
and the
UCLA Film
Archives
In association
with The
Museum of
Modern Art,
New York
Saturday, July 10-
Sunday, December 12,
1982*



*Los Angeles County
Museum of Art
Leo S. Bing Theater
UCLA
Melnitz Hall*

Acknowledgments

We are grateful to the following organizations and individuals, whose enthusiastic support has made this program possible:

Ministère des Relations Extérieures, Direction Générale des Relations Culturelles, Scientifiques et Techniques, France
Patrick Imhaus, Chef du Service des Echanges Culturels
François Nicoullot

Bureau du Cinéma, France
Elfrida Filippi
Nicole Thevenin

Ministère de la Culture, Centre National de la Cinématographie, France
Pierre Vior, Directeur Général
Noël Chahid-Nourai, Sous-Directeur
Didier Decadaverne
Franz Schmitt, Chef du Service des Archives du Film

Services Culturels Français
Claude Bouheret, Attache Culturel, Los Angeles
Glenda Hamilton, Los Angeles
André-Jean Labourel, Conseiller Culturel, New York
Xavier North, Attache Culturel, New York
Nicole Petersen, Assistant to Claude Bouheret, Los Angeles
Michel Zerbib, Television and Film Consultant, Los Angeles

Unifrance French Film Office
Adolphe Vyezzi, President
Josette Bonte, Executive Director
JoAnn Cudaly, Administrative Assistant
Randolph Pits, Executive in Charge of Domestic Relations
Christian Tual, Délégué Général
Catherine Verret, Déléguée des Etats-Unis

The Museum of Modern Art, New York
Dudley Andrew
Mary Lea Bandy
Mary Corliss
Carlos Clarens
Rachel Gallagher
Stephen Harvey
Larry Kardish
Adrienne Mancini
Alicia Springer

The Los Angeles County Museum of Art
Mrs. Lionel Bell
Sandra Bell
Jonathan Benair
Ted Dodd
Barbara Einzig
Phil Freshman
Morton Golden
Bridget Kiley
Claudia Knuze
Carol Morehead
Jeff Mueller
Catherine Shurek
Myrna Smoot
Anna Tartaglino

University of California, Los Angeles
Michael Friend
Geoffrey Gilmore
Robert Rosen
UCLA College of Fine Arts
UCLA Department of Fine Arts Productions
UCLA Department of Theater Arts

The Academy of Motion Picture Arts and Sciences, Los Angeles
Robert Cushman
Douglas Edwards
Carol Epstein
Dan Woodruff
D. J. Ziegler

We wish to thank the following organizations for their generosity in making films available for this retrospective:

Ajay Films
Bayard Film
Budget Films
Castor Productions
Canedle
Cofradis
Compagnie Méditerranéenne de Films
Connaissance du Cinéma
Contemporary Films
Corinth Films
E. Demereaux
Festival Films
Films Ariane
Films Gibe
Films Incorporated
Greenwich Productions
The Images Film Archive
Kino International Films
Kit Parker Films
Marcel Cœmor
Metro-Goldwyn-Mayer
The Museum of Modern Art
N. Osso
New Yorker Films
Parthe Cinema
Productions Agnes DeLahaye
Regina P. Brochard
Teledis
UCLA Film Archive
U. G. C.
Unicite
Union Technique Cinématographique
Vanbau Productions

Introduction

And to the following people, our sincere thanks:

Clement Brace
David Bradley
Gaylord Carter
David Ehrenstein
William K. Iverson
Yonnick Flor
David Francis
Robert Gitt
John Kuiper
Ann Leaf
Dion McGregor
Yvette Mallet
Mary Meerson
Richard Roud
John Vallier

Rediscovering French Film is presented by the Los Angeles County Museum of Art and the UCLA Film Archives, in association with The Museum of Modern Art, New York, and in cooperation with the French Ministries of External Relations and Culture, and the Unifrance French Film Office.

The exhibition is made possible by generous support from Thomson-CSF, with additional assistance from the National Endowment for the Arts and the California Arts Council.

Presentation in Los Angeles is made possible by additional funding from Thomson-CSF.

Rediscovering French Film was coordinated for the Los Angeles County Museum of Art by Ronald Haver, with assistance from Joan Cohen and Teresa Press. The program at UCLA was coordinated by Geoffrey Gilmore. This brochure was prepared by Joan Cohen and Teresa Press.

Rediscovering French Film was originally organized by the Film Department of The Museum of Modern Art in New York, and was presented there between November 1981 and January 1982. In that exhibition, 45 full-length feature films were shown; all of them had been made between the years 1945 and 1965 and had received little or no exposure in this country. This original core selection of 45 films has been expanded for the Los Angeles exhibition by the addition of 68 films chosen by Ronald Haver of the Los Angeles County Museum of Art's Film Department, Robert Rosen, Director, UCLA Film Archives, and Geoffrey Gilmore, Programme Director, UCLA Film Archives. The 113 films now in this series make it the largest, most comprehensive overview of French cinema ever mounted in the United States. This extensive retrospective tribute will offer audiences in Los Angeles the unique opportunity to assess for themselves the history and accomplishments of the French film industry from its origins in 1895 through the New Wave in the early 1960s.

The series celebrates the many qualities for which French cinema has long been acclaimed: a sophistication of attitude and subject matter, stylish and subtle acting, and a brand of technical skill and inventiveness rarely surpassed elsewhere. *Rediscovering French Film* offers a wide selection of significant yet unfamiliar films, spotlighting the rarely seen works of such major directors as Jean Renoir, Marcel Pagnol, Max Ophüls, Jean Cocteau, Marcel Carné, and Abel Gance. More than half of the films in the series have not been seen in this country for decades, affording viewers the pleasure of discovering the remarkable work of such lesser-known talents as Marcel L'Herbier, Jean

Otémillon, Christian-Jaques, Sacha Guitry, Jacques Becker, and Yves Allégret.

In addition, the series also highlights works from what is perhaps the richest period of French film history. These pictures were produced during the 1930s and through the difficult days of World War II, when the German occupation made innovative filmmaking a unique challenge. Ranging from dreamlike surrealism to lyrical romanticism, the selection includes Robert Bresson's tale of a woman's vengeance, *Le Diable du Bois du Boulonnais*, Jean Renoir's stirring antiwar film, *La Grande Illusion*, Julien Duvivier's foray into the Casbah, *Pépé le Moko*, and Marcel Carné's masterpiece about Parisian theater life, *Les Enfants du Paradis*. Featured in these films are actors and actresses considered among France's greats—Raimu, Harry Bair, Pierre Fresnay, Arletty, Micheline Presle—all in some of their most memorable performances.

It might be said of French cinema as an entity that its best films are works of art that truly portray all strata of French society and the class tensions therein. These films reflect the mastery of a wide aesthetic and emotional spectrum. The presentation of a series of this magnitude and importance is possible only through the combined efforts and resources of two major cultural institutions of the Southern California area, the Los Angeles County Museum of Art, and the University of California, Los Angeles. It is the hope of all involved in the Los Angeles presentation of *Rediscovering French Film* that audiences will discover for themselves the truth of critic and historian Roger Manvell's statement: "No country has contributed more than France to the art of film."

Screening Schedule: LACMA/UCLA

Screenings at the Los Angeles County Museum of Art

Saturday, July 10 (LACMA)

Quatorze Juillet (1933, 97 minutes); 8 p.m.
Queen Elizabeth (1912, 96 minutes, silent with musical accompaniment); 10 p.m.

Wednesday, July 14 (LACMA)

Les Dipsaris de Saint-Agil (*Boy's School*) (1938, 99 minutes); 8 p.m.
Ces Messieurs de la Santé (1933, 115 minutes); 10 p.m.
La Kermesse Héroïque (*Carnival in Flanders*) (1935, 90 minutes); 8 p.m.
La Grand Jeu (1933, 120 minutes); 9:45 p.m.

Friday, July 16 (LACMA)

La Bouche (*Happenings*) (1935, 105 minutes); 8 p.m.
Le Crime de Monsieur Lange (1935, 90 minutes); 10 p.m.

Saturday, July 17 (LACMA)

Prix de Beauté (*Miss Europe Beauty Prize*) (1930, 109 minutes); 8 p.m.
Zoucou (1934, 85 minutes); 10 p.m.

Wednesday, July 21 (LACMA)

Les Misérables (1934, 170 minutes); 8 p.m.

Thursday, July 22 (LACMA)

Le Sang d'un Poète (*Blood of a Poet*) (1930, 51 minutes); 8 p.m.
J'Accuse (1919 [1937], 85 minutes); 9 p.m.

Friday, July 23 (LACMA)

A Nous la Liberté (1931, 80 minutes); 8 p.m.
Poisson Mimus (1935, 109 minutes); 9:30 p.m.

Saturday, July 24 (LACMA)

Le Mystère de la Chambre Jaune (*The Mystery of the Yellow Room*) (1931, 108 minutes); 8 p.m.
Le Parfum de la Dame en Noir (*The Veil of the Woman in Black*) (1931, 109 minutes); 10 p.m.

Wednesday, July 28 (LACMA)

Zéro de Conduite (*Zero for Conduct*) (1938, 44 minutes); 8 p.m.
La Millon (1931, 80 minutes); 9 p.m.

Thursday, July 29 (LACMA)

Sous les Toits de Paris (*Under the Roofs of Paris*) (1930, 80 minutes); 8 p.m.
Angèle (1933, 150 minutes); 9:30 p.m.

Friday, July 30 (LACMA)

Marius (1931, 125 minutes); 8 p.m.
Fanny (1932, 120 minutes); 10 p.m.

Saturday, July 31 (LACMA)

Cœur (1938, 121 minutes); 8 p.m.
La Vie est à Nous (*People of France*) (1936, 62 minutes); 10 p.m.

Wednesday, August 4 (LACMA)

L'Atlantide (1934, 82 minutes); 8 p.m.
A Propos de Nice (1937, 23 minutes); 9:30 p.m.

Thursday, August 5 (LACMA)

Salomon Nid d'Espions (*Mademoiselle Docteur*) (1936, 116 minutes); 8 p.m.
Jenny (1936, 105 minutes); 10 p.m.

Friday, August 6 (LACMA)

La Belle Equipe (*The Wire Firs*) (1936, 101 minutes); 8 p.m.
Justin de Marseille (1935, 95 minutes); 10 p.m.

Saturday, August 7 (LACMA)

La Grande Illusion (1937, 95 minutes); 8 p.m.
La Règle du Jeu (*Rules of the Game*) (1939, 110 minutes); 9:45 p.m.

Wednesday, August 11 (LACMA)

Un Carnet de Bal (1937, 135 minutes); 8 p.m.
Gribouille (*Heart of Paris*) (1937, 95 minutes); 10:15 p.m.

Thursday, August 12 (LACMA)

Trois Valses (*Three Waltzes*) (1930, 104 minutes); 8 p.m.
Ballerina (1938, 87 minutes); 10 p.m.

Friday, August 13 (LACMA)

Papa le Moko (1937, 86 minutes); 8 p.m.
Gauche d'Amour (*Love's Boy*) (1937, 97 minutes); 9:30 p.m.

Saturday, August 14 (LACMA)

Les Perles de la Couronne (*The Pearl of the Crown*) (1937, 120 minutes); 8 p.m.
Douls de Drame (*Beauvais Beauvais*) (1937, 97 minutes); 10 p.m.

Wednesday, August 18 (LACMA)

La Bête Humaine (1938, 92 minutes); 8 p.m.
La Jour se Lève (*Daybreak*) (1939, 85 minutes); 9:30 p.m.

Thursday, August 19 (LACMA)

L'Assassinat de Pieri Nod (*Who Killed Santa Clara*) (1941, 105 minutes); 8 p.m.
Nous les Gosses (*Portrait of Innocence*) (1931, 95 minutes); 10 p.m.

Friday, August 20 (LACMA)

Extra des Artistes (*The Cartier Rose*) (1938, 99 minutes); 8 p.m.
La Fin du Jour (*The End of a Day*) (1939, 108 minutes); 9:45 p.m.

Saturday, August 21 (LACMA)

De Mayerling à Saragat (1940, 90 minutes); 8 p.m.
Paradis Perdu (*Hour Flight to Love*) (1940, 95 minutes); 9:30 p.m.

Wednesday, August 25 (LACMA)

Gauche, Mains-Rouges (*It Happened at the Inn*) (1943, 104 minutes); 8 p.m.
L'annière d'Été (1943, 108 minutes); 10 p.m.

Thursday, August 26 (LACMA)

Les Dames du Bois de Boulogne (*Ladies of the Park*) (1945, 90 minutes); 8 p.m.
Le Ciel est à Vous (*The Sky is Yours*) (1944, 105 minutes); 9:30 p.m.

Friday, August 27 (LACMA)

La Nuit Fantastique (1942, 104 minutes); 8 p.m.
Les Visiteurs du Soir (*The Night Visitors*) (1942, 118 minutes); 10 p.m.

Saturday, August 28 (LACMA)

Les Enfants du Paradis (*Children of Paradise*) (1945, 188 minutes); 8 p.m.

Wednesday, September 1 (LACMA)

La Chartreuse de Parme (*The Chartreuse of Parma*) (1948, 170 minutes); 8 p.m.

Thursday, September 2 (LACMA)

Les Joux Sont Fats (*The Chips Are Down*) (1947, 105 minutes); 8 p.m.
Le Péri Tranquille (*Mr. Orchid*) (1946, 95 minutes); 9:45 p.m.

Friday, September 3 (LACMA)

La Belle et la Bête (*Beauty and the Beast*) (1946, 90 minutes); 8 p.m.
L'Angle à Deux Têtes (*The Angle with Two Heads*) (1948, 95 minutes); 9:30 p.m.

Saturday, September 4 (LACMA)

Pattes Blanches (1949, 92 minutes); 8 p.m.
L'Idiot (*The Idiot*) (1946, 115 minutes); 9:30 p.m.

Wednesday, September 8 (LACMA)

La Beauté du Diable (*Beauty and the Devil*) (1949, 94 minutes); 8 p.m.
Jour de Fête (*The Big Day*) (1949, 75 minutes); 9:30 p.m.

Thursday, September 9 (LACMA)

Orphée (*Orpheus*) (1950, 94 minutes); 8 p.m.
Les Parents Terribles (*The Storm Warning*) (1948, 105 minutes); 9:30 p.m.

Friday, September 10 (LACMA)

Margie (*The Cheat*) (1950, 85 minutes); 8 p.m.
Rendez-vous de Juillet (1949, 112 minutes); 9:30 p.m.

Saturday, September 11 (LACMA)

The River (1950, 90 minutes, color); 8 p.m.
Un St. John (*Petite Place*) (1949, 97 minutes); 9:30 p.m.

Wednesday, September 15 (LACMA)

Juliette ou la Clé des Songes (1951, 93 minutes); 8 p.m.
Le Journal d'un Curé de Campagne (*The Diary of a Country Priest*) (1951, 95 minutes); 9:15 p.m.

Thursday, September 16 (LACMA)

Jeux Interdits (*Forbidden Games*) (1952, 90 minutes); 8 p.m.
Thérèse Raquin (1953, 116 minutes); 9:30 p.m.

Friday, September 17 (LACMA)

The Earrings of Madame de (1953, 102 minutes); 8 p.m.
La Ronde (1950, 100 minutes); 9:45 p.m.

Saturday, September 18 (LACMA)

Les Vacances de Monsieur Habi (*Mr. Habi's Holidays*) (1951, 91 minutes); 8 p.m.
Mon Oncle (*My Uncle*) (1958, 114 minutes); 9:30 p.m.

Wednesday, September 22 (LACMA)

Bob le Flambeur (*Bob the Gambler*) (1955, 95 minutes); 8 p.m.
Un Condamné à Mort s'est Escappé (*A Man Escaped*) (1956, 94 minutes); 9:45 p.m.

Thursday, September 23 (LACMA)

Les Amants (*The Lovers*) (1958, 90 minutes); 8 p.m.
Le Beau Serge (1958, 97 minutes); 9:30 p.m.

Friday, September 24 (LACMA)

Lola Monté (1955, 117 minutes, color); 8 p.m.
Et Dieu Créa la Femme (And God Created Woman) (1956, 97 minutes, color); 12 p.m.

Saturday, September 25 (LACMA)

La Rouge et le Noir (The Red and the Black) (1954, 125 minutes, color); 8 p.m.
Une Vie (End of Desire, One Life) (1958, 88 minutes, color); 10 p.m.

Wednesday, September 29 (LACMA)

Pickpocket (1959, 75 minutes); 8 p.m.
La Troupe (The Night Watch, The Hole) (1962, 126 minutes); 9:30 p.m.

Thursday, September 30 (LACMA)

Uroboros *Mou Avenir* (1959, 88 minutes); 8 p.m.
La Tentation d'Orphée (1959, 81 minutes); 9:30 p.m.

Friday, October 1 (LACMA)

L'Amant du Cinquième Jour (The Fifth Day's Lover) (1967, 86 minutes); 8 p.m.
Lola (1967, 91 minutes); 9:30 p.m.

Saturday, October 2 (LACMA)

Les Quatre Coups (The Four Blows) (1959, 68 minutes); 8 p.m.
A Bout de Souffle (Breathless) (1959, 97 minutes); 9:45 p.m.

Screenings at the University of California, Los Angeles

Friday, September 24 (UCLA)

La Nuit Langoustine (1942, 115 minutes); 7:30 p.m.

Saturday, September 25 (UCLA)

Prix de Beauté (Miss Europe, Beauty Prize) (1951, 109 minutes); 4:30 p.m.
La Bouquet (Happening) (1955, 115 minutes); 9 p.m.
Mystère de la Chambre Jaune (The Mystery of the Yellow Room) (1931, 118 minutes); 6:30 p.m.

Sunday, September 26 (UCLA)

La Partout de La Dame au Noir (The Scout of the Woman in Black) (1931, 109 minutes); 4:30 p.m.
La Chienne (1931, 100 minutes); 7:30 p.m.
L'Affaire est dans le Sac (1952, 15 minutes); 9:30 p.m.

Saturday, October 2 (UCLA)

Ces Meurtres de la Nuit (1935, 115 minutes); 4:30 p.m.
Quatorze Juillet (1955, 97 minutes); 7:30 p.m.
Poul de Carotte (The Robber) (1952, 92 minutes); 9:30 p.m.

Sunday, October 3 (UCLA)

Le Grand Jeu (1955, 120 minutes); 4:30 p.m.
La Maternelle (1933, 85 minutes); 7:30 p.m.
Zoucou (1954, 85 minutes); 9 p.m.

Saturday, October 9 (UCLA)

Prisonnier Minuscul (1935, 129 minutes); 4:30 p.m.
Angèle (1934, 150 minutes); 7:30 p.m.

Sunday, October 10 (UCLA)

L'Atlante (1933, 82 minutes); 4:30 p.m.
Zéro de Conduite (Zero for Conduct) (1938, 111 minutes); 6 p.m.
Les Miraculés (1934, 170 minutes); 7:30 p.m.

Saturday, October 16 (UCLA)

Justin de Marville (1935, 95 minutes); 4:30 p.m.
La Kermesse Herminie (Carnival in Flanders) (1935, 90 minutes); 7:30 p.m.
La Belle Fausse (The Wore Lies) (1936, 121 minutes); 9 p.m.

Sunday, October 17 (UCLA)

Salonique *Nad d'Espoon* (Madness of the Doctor) (1936, 116 minutes); 4:30 p.m.
La Cerise de Mortier-Lange (1938, 60 minutes); 7:30 p.m.
La Vie est à Nous (People of France) (1936, 62 minutes); 9 p.m.

Saturday, October 23 (UCLA)

Les Pêcheurs de la Corniche (The Pêcheurs of the Corniche) (1937, 120 minutes); 4:30 p.m.
Canals d'Amour (Love Boats) (1937, 97 minutes); 7:30 p.m.
Grébouille (Heart of Paris) (1937, 95 minutes); 9 p.m.

Sunday, October 24 (UCLA)

Jenny (1936, 115 minutes); 4:30 p.m.
Les Bar-Boudi (The Lesser Deeds) (1936, 92 minutes); 7:30 p.m.
Haricot (1937, 115 minutes); 9 p.m.

Saturday, October 30 (UCLA)

Tout Va Bien (The Waltz) (1949, 104 minutes); 4:30 p.m.
Pépé le Woké (1937, 86 minutes); 7:30 p.m.
La Fête du Jour (The End of a Day) (1939, 128 minutes); 9 p.m.

Sunday, October 31 (UCLA)

Hôtel du Nord (1938, 111 minutes); 4:30 p.m.
Paradis Perdu (Hour of the Vulture) (1947, 95 minutes); 7:30 p.m.
Entrée des Artistes (The Carnegie Recital) (1938, 99 minutes); 9 p.m.

Saturday, November 6 (UCLA)

La Femme du Boulanger (The Baker's Wife) (1938, 120 minutes); 4:30 p.m.
La Jeune et L'Âge (Daybreak) (1939, 85 minutes); 7:30 p.m.
Daqui (1934, 90 minutes); 9 p.m.

Sunday, November 7 (UCLA)

Les Départs de Saint-Agil (Boys' School) (1938, 99 minutes); 4:30 p.m.
De Mayreling à Saragère (1940, 90 minutes); 7:30 p.m.
L'Assassinat de Pere Nad (Who Killed Santa Claus) (1941, 115 minutes); 9 p.m.

Saturday, November 13 (UCLA)

Nous les Gosses (Portrait of Innocence) (1941, 95 minutes); 4:30 p.m.
Lumière d'En (1934, 118 minutes); 7:30 p.m.
Groupe, Mimi Rouge (It Happened at the Bus) (1943, 104 minutes); 9:30 p.m.

Sunday, November 14 (UCLA)

L'Eternel Retour (The Eternal Return) (1945, 100 minutes); 4:30 p.m.
La Ciel est à Vous (The Sky is Yours) (1944, 105 minutes); 7:30 p.m.
La Corbier (The Raven) (1943, 92 minutes); 9:30 p.m.

Saturday, November 20 (UCLA)

L'Idiot (The Idiot) (1936, 115 minutes); 4:30 p.m.
Les Dames du Bois de Boulogne (Ladies of the Park) (1945, 90 minutes); 7:30 p.m.
La Perle Tranquille (My Orchard) (1946, 95 minutes); 9 p.m.

Sunday, November 21 (UCLA)

La Chartraine de Parme (The Charterhouse of Parma) (1948, 170 minutes); 4:30 p.m.
Pattes Blanches (1949, 92 minutes); 7:30 p.m.
Les Jours Sont Lents (The Days Are Drawn) (1947, 125 minutes); 9 p.m.

Saturday, November 27 (UCLA)

Farrington (1947, 91 minutes); 4:30 p.m.
Les Parents Terribles (The Storm Warning) (1948, 105 minutes); 7:30 p.m.
Panique (1946, 82 minutes); 9:30 p.m.

Sunday, November 28 (UCLA)

Le Diable au Corps (Devil in the Flesh) (1947, 95 minutes); 4:30 p.m.
Voyage Saragère (1946, 108 minutes); 7:30 p.m.
Le Ange à Deux Têtes (The Eagle with Two Heads) (1948, 95 minutes); 9:15 p.m.

Saturday, December 4 (UCLA)

Un St. Jobi Petit Place (Rapid) (1949, 97 minutes); 4:30 p.m.
Mangeo (The Cheat) (1952, 85 minutes); 7:30 p.m.
Rendez-vous de Juillet (1949, 112 minutes); 9 p.m.

Sunday, December 5 (UCLA)

La Route (1950, 110 minutes); 4:30 p.m.
Julienne la Gâtée (The Young Girl) (1951, 95 minutes); 7:30 p.m.
Une Vie (End of Desire, One Life) (1958, 88 minutes, color); 9 p.m.

Saturday, December 11 (UCLA)

Le Salaire de la Peur (Wage of Fear) (1953, 148 minutes); 4:30 p.m.
Bob le Flambeur (Bob the Gambler) (1955, 95 minutes); 7:30 p.m.
Casque d'Or (Golden Marie) (1952, 114 minutes); 9:15 p.m.

Sunday, December 12 (UCLA)

Les Diaboliques (1955, 107 minutes); 4:30 p.m.
La Troupe (The Night Watch, The Hole) (1962, 126 minutes); 7:30 p.m.
Lola Monté (1955, 117 minutes); 9:30 p.m.



A Bout de Souffle

The Films in the Exhibition

A Bout de Souffle (Breathless) (1959, 92 minutes)

Produced by Georges de Beauregard

Written and directed by Jean-Luc Godard, based on an idea by François Truffaut

With Jean-Paul Belmondo, Jean Seberg, Daniel Boulanger, Jean-Pierre Melville

With its sense of improvised style and naturalistic dialogue, *Breathless* was a pivotal film of the French New Wave. It established Belmondo as a Bogart-like heroic antihero, and marked the start of Jean-Luc Godard's versatile career.

LACMA

Saturday, October 2, 9:45 p.m.

A Nos Amis (To Our Friends) (1931, 82 minutes)

Produced by Films Sonores Tobis

Written and directed by René Clair

With Raymond Cordy, Henri Marchand, Germaine Aussey

A Nos Amis ranks with Chaplin's *Modern Times* as one of the most famous satires on factory life, centering on the activities of two ex-cons, one of whom becomes the boss of the factory, and the other a worker. It is one of the best of Clair's early films, a musical comedy full of wit and expert slapstick.

LACMA

Friday, July 24, 8 p.m.

A Propos de Nice (1950, 24 minutes)

Written and directed by Jean Vigo

A fascinating documentary that contrasts the glittering and wealthy facade of France's famous Riviera resort with the squalor of its back streets.

LACMA

Wednesday, August 4, 9:30 p.m.



L'Angèle à Deux Têtes

Loosely based on the murky events surrounding the assassination of Empress Elizabeth of Austria, this fascinating film brought Jean Cocteau notices whose appellations ranged from "decadent and morbid" to "a prelection for the picturesque."

LACMA

Friday, September 10,
9:40 p.m.

UCLA

Sunday, November 28,
9:15 p.m.

L'Amant de Cinq Jours [*The Five Days Lover*]
(1962, 86 minutes)

Produced by Georges Danciger

Directed by Philippe de Broca

Screenplay by Philippe de Broca and Daniel Boulanger, based on the novel by Françoise Parturier
With Jean Seberg, Micheline Presle, Jean-Pierre Cassel

Jean Seberg plays a young, bored Parisian wife and mother who takes up with her best friend's lover—what follows are the delightful consequences of the liaison. Paradoxically, the film ends with a surprisingly melancholy conclusion.

LACMA

Friday, October 4, 8 p.m.

Les Amants [*The Lover*] (1958, 97 minutes)

Produced by Nouvelle Éditions des Films

Directed by Louis Malle

Screenplay by Louis Malle and Louise de Vilmorin, based on Dominique Vivant's novel, *Point de Londonium*

With Jean Morau, Alain Cuny, Jean-Marc Bory



L'Amant de Cinq Jours

L'Amant is Louis Malle's elegant, erotic account of a love affair between a wealthy, dissatisfied married woman and a young man that she invites to a house party. The film is impeccably shot and acted, with a musical score composed entirely from Brahms's *Secret for Strings*.

LACMA

Thursday, September 24, 8 p.m.

Angèle (1934, 157 minutes)

Produced by René Pagnol and Films Marcel Pagnol

Written and directed by Marcel Pagnol, based on Jean Giono's novel, *Un de Bananville*

With Orane Demazis, Fernandel, Annie Tournon

A film about Provençal peasant life, *Angèle* features the great actor Fernandel in all of his comic pathos, as he convincingly portrays a self-effacing farmhand.

LACMA

Thursday, July 29,
9:40 p.m.

UCLA

Saturday, October 9,
7:40 p.m.

L'Assassinat de Père Noël [*Who Killed Santa Claus*]

(1941, 75 minutes)

Produced by François Carron

Directed by Christian Jaque

Screenplay by Pierre Véry and Charles Spaak

With Renée Faure, Harry Baur, Marie-Hélène Dasté

One of the quintessential films of the occupation, *L'Assassinat de Père Noël* is a coded metaphor for the claustrophobic atmosphere of that time. Its hero, a globe-maker who lives in an Alpine village, dreams of exotic lands but never leaves his isolated hamlet.

LACMA

Thursday, August 19,
8 p.m.

UCLA

Sunday, November 7,
9 p.m.

J'Accuse (1919 [1937], 85 minutes)

Produced by Charles Pathé

Written and directed by Abel Gance

With Victor Francen, Jean-Max, Lucie Noro

[The version we will be showing will be the 1937 reedit by Abel Gance.]

During World War I Abel Gance made a silent version of *J'Accuse* as a comment on that war, and in 1937 he reedited it to mount a powerful attack against the horrors of the coming war.

LACMA

Thursday, July 22, 9 p.m.

L'Affaire est dans le Sac (1942, 45 minutes)

Produced by Pathé/Natan

Directed by Pierre Prévert

Screenplay by Jacques Prévert and A. Rathony

With Jean-Paul Dreyfus, Etienne Decroux, Lucien Raimbourg

This fast-moving witty farce revolves around the comic efforts of a deranged harem-maker and a young man who try to kidnap and ransom an heiress; in the end romance triumphs.

UCLA

Sunday, September 26,
9:40 p.m.

L'Angèle à Deux Têtes [*The Eagle with Two Heads*]
(1948, 95 minutes)

Produced by Georges Danciger

Directed by Jean Cocteau and Herve Bromberger

Screenplay by Jean Cocteau

With Edwige Feuillère, Jean Marais, Silvia Montfort



La Belle Humaine

L'Atlantide (1934, 82 minutes)

Produced by J. L. Nouriez-Gaumont

Directed by Jean Vigo

Screenplay by Jean Guinée, Jean Vigo, and Albert Riera

With Dita Parlo, Michel Simon, Jean Dasté

A beautiful film about a honeymoon spent on the canals of France, *L'Atlantide* from present-day vantage appears to prefigure the tendency toward personal expression in the French cinema.

LACMA UCLA
Wednesday, August 4, 8 p.m. Sunday, October 12, 4:30 p.m.

Ballerina (1938, 80 minutes)

Produced by Cineatlantica

Directed by Jean Benoit-Levy

Screenplay by Jean Benoit-Levy and Marie Epstein, based on Paul Morand's novel, *La Mort du Cygne*

With Mia Slavenska, Yvette Chauviré, Janine Charrier

A tragic tale of life behind the scenes of the National Opera of France, where one of the young students of the ballet school proves to be all too devoted to her music. The film contains extraordinary dancing, with

Mia Slavenska, then prima ballerina of the Ballet Russe, in the role of the Dying Swan

LACMA

Thursday, August 12, 10 p.m.

Les Bais-Loués (The Lower Depths) (1939, 92 minutes)

Produced by Albatros

Directed by Jean Renoit

Screenplay by Jean Renoit, L. Zamiatine, Jacques Compagniez, and Charles Spaak, based on the play by Maxim Gorki

With Jean Gabin, Louis Jouvet, Suzy Prim

Maxim Gorki's relentlessly grim tragedy about the denizens of a flophouse was transformed by Renoit into an affirmation of kindness, decency, courage, and love surviving at the lowest depths of human society.

UCLA
Sunday, October 31, 8:30 p.m.

Le Beau Serge (1958, 97 minutes)

Produced by Ajym

Written and directed by Claude Chabrol

With Gerard Blain, Jean-Claude Braly, Bernadette Lafont

Les Bais-Loués



La Beauté du Diable

A young student returns to his native village to convalesce after an illness and tries to rehabilitate his boyhood friend who has become a drunkard. Chabrol's first film is said by many critics to have begun the French New Wave.

LACMA
Thursday, September 23, 9:30 p.m.

La Beauté du Diable (Beauty and the Devil) (1939, 95 minutes)

Produced by Salvad'Angeli

Directed by René Clair

Screenplay by René Clair and Armand Salacrou

With Michel Simon, Gerard Philipe, Nicole Besnard

In this tragicomedy that transposes the Faust legend to the South of France, Michel Simon gives an extraordinary performance as both Faust and Mephistopheles. As if that wasn't enough, Gerard Philipe is at his most charming playing Faust as a young man.

LACMA
Wednesday, September 28, 8 p.m.

La Belle Equipe (The Winning Team) (1936, 101 minutes)

Produced by Arvy Noszotti



La Bête Humaine

Directed by Julien Duvivier
Screenplay by Julien Duvivier and Charles Spaak
With Jean Gabin, Charles Vanel, Viviane Romance

Five unemployed workers who hold a winning lottery ticket pool their resources to buy an inn on the banks of the Marne. Their friendship and sense of community recall King Vidor's *Our Daily Bread*; for these are the "little people" who work for the common good.

LACMA
Friday, August 6,
8 p.m.

UCLA
Saturday, October 16,
9 p.m.

La Belle et le Bête (*Beauty and the Beast*)
(1916, 9 minutes)
Produced by André Paulve
Written and directed by Jean Cocteau
With Josette Day, Jean Marais, Milla Parély

Jean Cocteau's beautifully stylized version of the famous fairy tale is marked by the sumptuousness of its decor and costumes, as well as the dreamlike quality of its mise-en-scène.

LACMA
Friday, September 4, 8 p.m.

La Belle et la Bête



La Bête Humaine (1938, 95 minutes)
Produced by Paris Films Production
Directed by Jean Renoir
Screenplay by Jean Renoir, based on the novel by
Emile Zola
With Jean Gabin, Simone Simon, Blanchette Brunoy

This film, adapted from one of the Emile Zola's greatest novels, is deeply tragic, telling the story of a man who cannot escape the terrible curse of his drunken forebears and has the urge on certain occasions to kill.

LACMA
Wednesday, August 18, 8 p.m.

***Bob le Flambeur* (Bob the Gambler)**

(1955, 95 minutes)

Written, produced, and directed by Jean-Pierre Melville
With Isabelle Corey, Roger Duchesne, Daniel Cauchy

Melville describes his film as a love letter to the underworld milieu that flourished in Paris before World War II. With its obvious homage to American *film noir*, *Bob le Flambeur* is a delightful example of the crime genre, and Godard's *Breathless* owes much to it.

LACMA UCLA
Wednesday, September 22, 8 p.m. Saturday, December 11, 7:30 p.m.

***La Bouquet* (Happiness)** (1955, 125 minutes)

Produced by Pathe-Cinema
Directed by Marcel L'Herbier
Screenplay based on the play by Henry Bernstein
With Charles Boyer, Gaby Morlay, Michel Simon

Visually ravishing, *La Bouquet* examines the tascination and fraudulence of movies, with Charles Boyer at his most ironic as an anarchist whose bitter love story has been exploited for the sake of a banal film.

LACMA UCLA
Friday, July 16, 8 p.m. Saturday, September 25, 7:30 p.m.

***Un Carnet de Bal* (1935, 135 minutes)**

Produced by P. Rogeras
Written and directed by Julien Duvivier
With Marie Bell, Harry Bair, Raimu, Louis Jouvet, Fernandel

A bittersweet story about a lonely young widow who decides to trace her former suitors when she comes across their names on an old dance program.

LACMA
Wednesday, August 11, 8 p.m.

***Casque d'Or* (Golden Marie)** (1952, 91 minutes)

Produced by Henri Baum
Directed by Jacques Becker
Screenplay by Jacques Becker and Jacques Compagnon
With Simone Signoret, Serge Reggiani, Claude Dauphin

This powerful, ironic melodrama replays one of the favorite themes of French cinema—the ruin of a young man through the influence of an attractive woman. Becker composed the film to look like *claque* stereotypes of tin de siècle Paris, particularly those of the notorious Belleville district.

UCLA
Saturday, December 11, 9:15 p.m.

***Ces Messieurs de la Santé* (1953, 115 minutes)**

Produced by Pathe-Natan
Directed by Pierre Colombier
Screenplay by Paul Armont and Leopold Marchand, based on their comedy
With Edwige Fenech, Raimu, Pauline Carton

This wisecracking comedy of avarice and easy fortune features Raimu as Jules Tardif, a shitty financier who escapes from prison to amass a new fortune under the guise of running a conset shop.

LACMA UCLA
Wednesday, July 14, 10 p.m. Saturday, October 2, 4:30 p.m.

***Cesar* (1948, 121 minutes)**

Written, produced, and directed by Marcel Pagnol
With Raimu, Orane Demazis, Pierre Fresnay

This last film in Pagnol's trilogy is set some twenty years after *Fanny*, when the fish merchant's wandering sailor finally returns to Marseilles. It is the only film in the trilogy to be directed by Pagnol himself, although all three bear his personal stamp.

LACMA
Saturday, July 31, 8 p.m.



Casque d'Or

***La Chartreuse de Parme* [The Chartreuse of Parme]**
(1938, 100 minutes)

Produced by André Paulve and Scalera Films
Directed by Christian-Jaque
Screenplay by Pierre Véry, Pierre Jany, and Christian-Jaque (based on the novel by Stendhal)
With Gerard Philipe, Renée Faure, Maria Casares

Shot in Italy, half on location and half in the studio, *La Chartreuse de Parme* features the extraordinary Gerard Philipe as Fabrizio in this poetic adaptation of Stendhal's famous novel.

LACMA UCLA
Wednesday, September 16 Sunday, November 21,
8 p.m. 4:30 p.m.

La Chienne (1931, 100 minutes)
Produced by Braunberger-Rubies
Directed by Jean Renoir
Screenplay by Jean Renoir, based on the novel by Georges de la Fouchardiere
With Mireille Simon, Jaime Marce, Georges Flamant

Renoir's first sound feature combines the director's social realism with the low melodrama of the penny dreadful in this early study of art, crime, and petty bourgeois marriage.

LCLA
Sunday, September 26,
7:55 p.m.



Un Condamné à Mort s'est Escappé

***Le Ciel est à Vous* [The Sky Is Yours]** (1944)
(65 minutes)

Produced by Raoul Posipon
Directed by Jean Grémillon
Screenplay by Albert Valentin and Charles Spaak
With Madeleine Renaud, Charles Vanel, Jean Debrymont, Raymond Verley

With its timely reflection of occupied France, *Le Ciel est à Vous* depicts the courage and tenacity of the common man in his survival and ability to overcome all obstacles. A film of great artistry, the French critic André Bazin has compared its cinematic language to the novelistic prose of André Gide.

LACMA UCLA
Thursday, August 20, Sunday, November 14,
9:30 p.m. 7:30 p.m.

***Un Condamné à Mort s'est Escappé* [A Man Escaped]**
(1956, 94 minutes)

Produced by Jean Thuillier and Alain Poiré
Written and directed by Robert Bresson, from André Devigny's account of his escape
With François Leclercq, Charles le Clanchy, Maurice Beerblock

An austere study of a man's spiritual reaction to his captivity in a Nazi prison, Bresson's film is gripping in a quiet, unorthodox fashion.

LACMA
Wednesday, September 22, 9:45 p.m.



Le Corbeau

***Le Corbeau* [The Raven] (1943, 92 minutes)**

Produced by Continental Films

Directed by Henri-Georges Clouzot

Screenplay by Henri-Georges Clouzot and Louis Chavance

With Pierre Fresnay, Pierre Larquey, Noël Roquevert

Malevolence, paranoia, and ambiguity are the key elements in this suspense tale of a poison-pen letter incident that disfigures social life in a claustrophobic provincial French village

UCLA

Sunday, November 14,
9:30 p.m.

***Le Crime de Monsieur Lange* (1935, 90 minutes)**

Produced by Groupe Octobre

Directed by Jean Renoir

Screenplay by Jacques Prévert, based on a story by Jean Renoir and Jean Casanier

With René Lefèvre, Florell, Henri Guisol

This political allegory is one of the most intimate, humane, and deeply felt pictures of Renoir's oeuvre. It is the story of gentle M. Lange, a printer by day and a writer of serials about the wicked American West by night

LACMA

Friday, July 16, 10 p.m.

UCLA

Sunday, October 17,
7:30 p.m.

***Les Dames du Bois de Boulogne* [Ladies of the Park] (1945, 90 minutes)**

Produced by Raoul Ploquin

Directed by Robert Bresson

Screenplay by Robert Bresson and Jean Cocteau, adapted from a chapter of Denis Diderot's

Jacques le Fataliste

With Maria Casares, Paul Bernard, Elina Labourdette

Taking as its theme a scorned woman's revenge, *Les Dames du Bois de Boulogne* seems strangely contemporary, for it deals with sexual politics in the most chilling manner. Rightly hailed as one of the supreme achievements of French film, it marked the emergence of Bresson as a director of note, and made a star of the enigmatic actress Maria Casares

LACMA

Thursday, August 26,
8 p.m.

UCLA

Saturday, November 22,
7:30 p.m.

***De Mayerling à Sarajevo* (1947, 90 minutes)**

Produced by Eugène Iuchner

Directed by Max Ophüls

Screenplay by Carl Zuckmayer

With Edwige Fenech, John Lodge, Gabrielle Dorziat

The last film Ophüls made before leaving for America, *Mayerling* tells of the tragic love affair between the Austrian archduke Franz Ferdinand and the Czech countess Sophie Chotek.

LACMA

Saturday, August 21,
8 p.m.

UCLA

Sunday, November 7,
7:30 p.m.

***Le Diable au Corps* [Devil in the Flesh] (1947, 95 minutes)**

Produced by Transcontinental Films

Directed by Claude Autant-Lara

Screenplay by Jean Aurenche and Pierre Bost, based on the novel by Raymond Radiguet

With Micheline Presle, Gérard Philipe, Denise Grey

In this melodrama dealing with the French bourgeois family and militarism, the chemistry between Micheline Presle and the young Gérard Philipe is so compelling that this film achieved a tremendous success despite official government objections to its pacifism and anti-militarism

UCLA

Sunday, November 28,
4:30 p.m.

***Les Diaboliques* (1955, 100 minutes)**

Produced and directed by Henri-Georges Clouzot

Screenplay by Henri-Georges Clouzot, Jérôme Gémignani, René Masson and Frédéric Gredel, based on Pierre Boileau's and Thomas Narcejac's novel. With Simon Signoret, Véra Clouzot, Paul Meurisse

In this bizarre, harrowing tale that glides between fantasy and reality, a thoroughly reprehensible headmaster of a boys' school mistreats both his wife and his mistress, leading to a strange alliance between the two women

UCLA

Sunday, December 12,
4:30 p.m.

Les Disparus de Saint-Agil (B&W, S, color) (1958,
99 minutes)

Produced by François Carron

Directed by Christian-Jaque

Screenplay by Jean Henri Blachon, based on the novel
by Pierre Ver

With Erich von Stroheim, Armand Bernard, Michel
Simon

Set in a boys' school, this film features a commanding
performance by Erich von Stroheim, who is at his
imaginative best playing a foreigner trying to teach
English to a band of energetic boys.

LACMA

Wednesday, July 24

8 p.m.

UCLA

Sunday, November 7

1:00 p.m.

Dance (1945, 90 minutes)

Produced by L'Industrie Cinématographique

Directed by Claude Autant-Lara

Screenplay by Jean Aurenche and Pierre Bost, based on
the novel by Michel Daut

With Odette Joyeux, Madeleine Robinson, Marguerite
Moreno, Roger Pigaut

This somber, stylish melodrama of love, family, and
betrayal stars Odette Joyeux as an overprotected
daughter whose romantic illusions and changeable
heart bring her to the edge of tragedy.

UCLA

Saturday, November 6

9 p.m.



De Marquise à Saint-Agil

The Earrings of Madame de





La Femme du Boulanger



L'Eternal Retour

Drôle de Drame (*Beau Jeu*) (1937, 92 minutes)
Produced by Coringthou Molmer
Directed by Marcel Carné
Screenplay by Jacques Prévert, based on Stjer
Clouston's novel: *His First Offense*
With Michel Simon, Françoise Rosay, Louis Jouvet,
Jean-Louis Barrault

Michel Simon plays a timid botanist who writes crime
novels in Carné's engaging burlesque of the English
Edwardian detective story.

LACMA
Saturday, August 14, 10 p.m.

The Earrings of Madame de ... (1953, 112 minutes)
Produced by Ralph Baum
Directed by Max Ophüls
Screenplay by Max Ophüls, Mariel Achard, and
Amicte Wadernant, based on Louis de Vilmorin's
novel: *Madame de ...*
With Danielle Darrieux, Charles Boyer,
Vittorio de Sica

Madame de ... is a bittersweet romance set in
nineteenth-century Paris, revolving around a pair of
earrings that pass from husband to wife, lover to
mistress, and finally back to their original owner.

LACMA
Friday, September 17, 8 p.m.

Les Enfants du Paradis (*Children of Paradise*)
(1945, 188 minutes)
Produced by Pathé Films
Directed by Marcel Carné
Screenplay by Jacques Prévert
With Arletty, Jean-Louis Barrault, Pierre Brasseur

Carné's masterpiece traces the lives of actors and
actresses who inhabited Paris' famous theater street
Boulevard du Temple, in the 1830s. Graced with a
gallery of outstanding performances, it was filmed
during the German occupation and is now considered
to be a milestone in French cinema.

LACMA
Saturday, August 28, 8 p.m.

Entrée des Artistes (*The Curtain Rises*) (1938,
99 minutes)
Produced by Georges Jouanne
Directed by Marc Allegret
Screenplay by André Cavette and Henri Jeanson
With Jaane Darcay, Odette Joyeux, Louis Jouvet,
Claude Dauphin

A portrait of student life at the Paris Conservatoire,
Entrée des Artistes takes the viewer literally behind the
scenes and tells of the struggles and triumphs of
young would-be actors and actresses.

LACMA
Friday, August 27, 8 p.m.
UCLA
Sunday, October 31, 9 p.m.

Et Dieu Créa la Femme (*And God Created Woman*)
(1956, 97 minutes, color)
Produced by Raoul Levy
Directed by Roger Vadim
Screenplay by Roger Vadim and Raoul Levy
With Brigitte Bardot, Cur Jurgens, Jean Louis
Tringault, Christian Marquand

Vadim's first film featured Brigitte Bardot as a young
St. Tropez girl who, out of passion, deceives her young
husband with his older brother. The film features
daring love scenes, but is a surprisingly sympathetic
picture of amoral youth.

LACMA
Friday, September 24, 10 p.m.

L'Eternal Retour (*The Eternal Return*) (1945,
100 minutes)
Produced by André Paulve
Directed by Jean Delannoy
Screenplay by Jean Cocteau
With Jean Marais, Madeleine Sologne, Jean Murat

Delannoy and Cocteau collaborated on this rather free
adaptation of Tristan and Isolde. The Wagnerian
undertones were not lost on the Nazis, who occupied
Paris at the time of the film's premiere, but it was

Jean Marais and the unusual treatment of the myth
that made the film an enormous success with the
French.

UCLA
Sunday, November 14,
4-5 p.m.

Fanny (1942, 127 minutes)
Produced by Marcel Pagnol
Directed by Marc Allegret
Screenplay by Marcel Pagnol, based on his own play
With Raimu, Orane Demazis, Pierre Fresnay,
Alida Rouffe

The continuing saga of Pagnol's seaside people in old
Marseilles, *Fanny* deals with the heroine's attempt to
make a life for herself after having been deserted by
her true love, Marius.

LACMA
Friday, July 30, 10 p.m.

Farrebique (1947, 91 minutes)
Written, produced, and directed by Georges Rouquier

In this forerunner of cinema verité, Rouquier provides
a picture of the rural family in the process of encounter-
ing the changes of the twentieth century. The film
created a new kind of documentary, incorporating
elements of Flaherty's French documentaries of the
twenties, and postwar attitudes toward social research.

UCLA
Saturday, November 27,
4-5 p.m.

La Femme du Boulanger (*The Baker's Wife*) (1939,
120 minutes)
Written, produced, and directed by Marcel Pagnol,
based on an incident from a novel by Jean Giono
With Raimu, Guette Leclerc, Charles Moulin

This story of a love triangle is set in Provence: a baker
discovers his wife's infidelity and stops baking. Sad-
denly the small village, in order to restore its supply
of bread, decides to take the problem in hand.

UCLA
Saturday, November 6,
4-5 p.m.

***La Fin du Jour* (The End of a Day) (1959)**

128 minutes

Produced by Robert Vernay

Directed by Julien Duvivier

Screenplay by Julien Duvivier and Charles Spaak

With Madeleine Ozeray, Louis Jouvet, Michel Simon

This sensitive and poignant treatment of actors in a home for retired thespians allows its cast ample opportunities for bravura, sentiment, and beautiful ensemble acting.

LAC/MA

Friday, August 20,

9:45 p.m.

UCLA

Saturday, October 4,

9 p.m.

***Goupi, Mains-Rouges* (It Happened at the Inn) (1945)**

114 minutes

Produced by Jean Mugeli

Directed by Jacques Becker

Screenplay by Pierre Véry, based on his own novel

With Blanchette Brunoy, Fernand Ledoux, Germaine

Ketjean

With its dark mood, *Goupi, Mains-Rouges* has overtones of *film noir* as it spins out its tale about a nasty peasant family who conducts a ruthless search for a treasure hidden on its estate.

LAC/MA

Wednesday, August 25,

8 p.m.

UCLA

Saturday, November 14,

9:45 p.m.

***La Grande Illusion* (1937, 95 minutes)**

Produced by R.A.C.

Directed by Jean Renoir

Screenplay by Jean Renoir and Charles Spaak

With Jean Gabin, Pierre Fresnay, Erich Von Stroheim,

Marcel Dalio

Renoir's masterpiece is one of the most important antiwar films ever made, with its powerful attack on the stupidity and spiritual waste of war and its profound comments on the nature of comradeship.

LAC/MA

Saturday, August 7, 8 p.m.

La Fin du Jour





Grande Illusion

***Le Grand Jeu* (1935, 120 minutes)**

Produced by Films de France

Directed by Jacques Feyder

Screenplay by Jacques Feyder and Charles Spaak

With Marie Bell, Pierre Richard-Willm, Georges Piretti, Camille Bert

A lonely young Frenchman, tormented by his love for a Paris playgirl, joins the Foreign Legion and finds in a Moroccan where a substitute for the worthless woman who has deserted him.

LACMA	UCLA
Thursday, July 15	Sunday, October 2
9:45 p.m.	1:30 p.m.

***Gréboville* (*Heart of Paris*) (1937, 99 minutes)**

Produced by André Davin and Roger Le Bon

Directed by Marcel Allegret

Screenplay by Marcel Achard

With Michèle Morgan, Raimu, Jacqueline Pajaud

Chiefly notable as the film that launched Michèle Morgan's career, *Gréboville* takes a poke at the small-mindedness of the petite bourgeoisie.

LACMA	UCLA
Wednesday, August 11	Saturday, October 23
12:15 p.m.	9 p.m.

***Grande Illusion* (*Love Is a Lie*) (1937, 92 minutes)**

Produced by Raoul Ploquin

Directed by Jean Grémillon

Screenplay by Charles Spaak, based on the novel by André Boncher

With Jean Gabin, Mirella Balin, René Lefèvre

With a strange mixture of glamour and anguish, *Grande Illusion* traces the story of a Don Juan who meets his match and falls from complete control to masochistic obsession.

LACMA	UCLA
Friday, August 14	Saturday, October 23
9:40 p.m.	1:30 p.m.

***Harvest* (1937, 115 minutes)**

Written, produced, and directed by Marcel Pagnol

Based on Jean Giono's novel, *Regain*

With Gabriel Gabrio, Fernandel, Orane Demazis

This film about an abandoned farm village that comes to life again through the determined efforts of one man and one woman has echoes of King Vidor and even Capra, but Pagnol gives it a toughness and nuance missing from the work of those American filmmakers.

UCLA
Sunday, October 24
9 p.m.

***Hiroshima, Mon Amour* (1959, 88 minutes)**

Produced by Argos Films, Comto Films, Danc Motion Pictures, and Pathe Overseas

Directed by Alain Resnais

Screenplay by Marguerite Duras

With Emmanuelle Riva, Eiji Okada, Bernard Fresson

Love and death and the illogical nature of memory are explored by Alain Resnais against the background of modern Hiroshima, where a French actress and a Japanese are interwoven in a brief love affair.

LACMA
Thursday, September 28, 8 p.m.

***Hotel du Nord* (1938, 11 minutes, no subtitles)**

Produced by Laca Productions

Written and directed by Marcel Carné, based on the novel by Eugene Dabit

With Annabella, Jean-Pierre Aumont, Arletty, Louis Jouvet

Tough guys and soulful courtesans meet at a shady hotel in a decaying corner of Paris to talk about life in the *milieu populaire*. Arletty, Jean-Pierre Aumont, and Louis Jouvet head the all-star cast in this loosely woven anecdotal film.

UCLA
Sunday, October 31
4:30 p.m.



Hotel du Nord

***Eldiot* (*The Idiot*) (1946, 115 minutes)**

Produced by Sacha Girdine

Directed by Georges Lampin

Screenplay by Charles Spaak, based on the novel by Dostoevski

With Edwige Fenech, Gerard Philipe, Marguerite Moreno

As the headstrong idealist of Dostoevski's famous story, Gerard Philipe is near-perfect. A light seems to shimmer from within him as he progresses from grace to self-knowledge in this polished adaptation of a great classic.

LACMA	UCLA
Saturday, September 4	Saturday, November 26
9:30 p.m.	4:30 p.m.



Jeux Interdits

Jenny (1956, 125 minutes)
Produced by Raymond Blotigny
Directed by Marcel Carné
Screenplay by Pierre Rocher, Jacques Prévert, and Jacques Constant
With Françoise Rosay, Charles Vanel, Jean-Louis Barrauld

Carné's affinity for the melancholy of Paris' lower depths is very much in evidence in this film about an earthly woman who runs the most notorious *maison* in Paris.

LACMA	UCLA
Saturday, August 5,	Sunday, October 24,
12 p.m.	4:30 p.m.

Jeux Interdits (*Forbidden Games*) (1952, 92 minutes)
Produced by Robert Dorfman
Directed by René Clément
Screenplay by René Clément, Pierre Bost, Jean Aurenche, and François Boyer, based on the novel by François Boyer
With Brigitte Fossey, George Poujouly, Lucien Hubert

A major work showing the effects of war and violence on the minds of children, *Jeux Interdits* is probably René Clément's finest film, and features remarkable performances by Brigitte Fossey and Georges Poujouly as the troubled children.

LACMA
Thursday, September 16, 8 p.m.

Les Jeux Sont Faits (*The Chips Are Down*) (1947, 105 minutes)
Produced by Louis Wipf
Directed by Jean Delannoy
Screenplay by Jean-Paul Sartre
With Micheline Presle, Marcel Pagliero, Marguerite Moreno

A film that is both a love story and an examination of Jean-Paul Sartre's existential philosophy, *Les Jeux Sont Fais* is a time capsule that preserves on film contemporary attitudes toward the German occupation.

LACMA	UCLA
Thursday, September 2,	Sunday, November 21,
8 p.m.	9 p.m.



Le Journal d'un Curé de Campagne

Jour de Fête (*The Big Day*) (1939, 75 minutes)
Produced by Fred Oram
Directed by Jacques Tati
Screenplay by Jacques Tati, Henri Marquet, and René Wheeler
With Jacques Tati, Guy Decimbe, Paul Frankier

Tati's first feature is about a village postman who decides he can deliver his mail just as fast as the streamlined New York Postal Service. The film is full of simple humor and brilliant mime, and contains some of the finest slapstick since the heyday of Keaton and Chaplin.

LACMA
Wednesday, September 8, 9:30 p.m.

Le Jour se Lève (*Dawnbreak*) (1950, 85 minutes)
Produced by Vogt/Sigma
Directed by Marcel Carné
Screenplay by Jacques Prévert and Jacques Viot
With Jean Gabin, Arletty, Jacqueline Laurent

Released just before the war, this film is one of the high points of poetic realism in the cinema. Gabin's performance as an ordinary man thrown into the role of murderer has become something of a benchmark of populist existentialism.

LACMA	UCLA
Wednesday, August 18,	Saturday, November 6,
9:30 p.m.	7:30 p.m.

Le Journal d'un Curé de Campagne (*The Diary of a Country Priest*) (1951, 95 minutes)
Produced by Leon Cattr
Directed by Robert Bresson
Screenplay by Robert Bresson, based on the novel by Georges Bernanos
With Claude Laydu, Armand Gumbert, Marie Monique Arkell

Bresson's somber study of a mortally ill young priest working in his first parish concedes nothing to popular taste as it attempts to frame on film the priest's solitude and inner struggle to hold onto his faith.

LACMA
Wednesday, September 15, 9:15 p.m.

Juliette ou la Clef des Songes (1951, 65 minutes)
Produced by Sacha Górdine
Directed by Marcel Carné
Screenplay by Marcel Carné, Jacques Viot, and Georges Neveux, based on the play by Georges Neveux
With Gérard Philipe, Suzanne Cloutier, Gabrielle Fontan

Marcel Carné had obtained the services of Jean Cocteau to write the original script for *Juliette* during the early years of the occupation. Because this version was considered risky and subject to censorship, Carné had to wait until 1951 to go ahead with production. The new screenplay by Carné and his associates retains an ambiguous quality, and the film is graced with a stirring performance by Gérard Philipe.

LACMA	UCLA
Wednesday, September 18, Sunday, December 5,	
8 p.m.	7:30 p.m.

Justin de Marseille (1955, 95 minutes)
Produced by Pathe-Natan
Directed by Maurice Tourneur
Screenplay by Carlo Rim
With Ghislaine Bru, Line Noro, Pierre Larquey

A film *policien* related to American crime films, *Justin de Marseille* is a visually stunning recreation of the crime-ridden streets of Marseille, which are treated poetically rather than realistically, in spite of the drugs, bordellos, and unsavory characters that populate them.

LACMA	UCLA
Friday, August 6,	Saturday, October 16,
1 p.m.	4:30 p.m.

La Kermesse Héroïque (*Carnival in Flanders*) (1955, 90 minutes)
Produced by Films Sinores Tobis Espinay
Directed by Jacques Feyder
Screenplay by Bernard Zimmer, based on a story by Charles Spaak
With Françoise Rosay, Louis Jouvet, Jean Murat

A delightfully satirical farce (directed by Jacques Feyder, this film is set in the Belgian village of Boom in 1610), and tells of what happens when invading Spaniards are confronted by the heroic housewives of Boom. The cagey women give the enemy more—and less—than they bargained for.

LACMA
Thursday, July 18, 8 p.m.
UCLA
Saturday, October 10, 7:30 p.m.

Lola (1976, 91 minutes)

Produced by Carlo Ponti and Georges Beauregard
Written and directed by Jacques Demy
With Anouk Aimée, Marc Michel, Jacques Harden

Lola is a bittersweet film revolving around the life of a young cabaret dancer as she waits for the return of her lover, who, seven years earlier, left her with a child. This was Jacques Demy's first feature, and was primarily shot in his home town of Nantes.

LACMA
Friday, October 1, 9:30 p.m.

Lola Montès (1955, 110 minutes, color)

Produced by Gamma Films-Florida (Paris) and Osk. Films (Munich)
Directed by Max Ophüls
Screenplay by Max Ophüls, Annette Wademant, and Franz Geiger, based on Cecil St. Laurent's *La Vie Extraordinaire de Lola Montès*
With Martin Carol, Peter Ustinov, Anton Walbrook

This was Ophüls's last film, a feverish, highly romanticized biography of the famous courtesan. Into this work the director poured the whole force of his exile longing for the imagined glamour and security of nineteenth-century European society.

LACMA
Friday, September 24, 8 p.m.
UCLA
Sunday, December 12, 9:30 p.m.



La Kermesse Hollaender

Lumière d'Été



Lumière d'Été (1945, 108 minutes, no subtitles, but running narration will be provided)
Produced by André Paulve
Directed by Jean Gremillon
Screenplay by Jacques Prévert and Pierre Laroche
With Madeleine Renaud, Paul Bernard, Pierre Brasseur

A love story with forces of good and evil opposing each other, *Lumière d'Été* tells of a grand passion between two beautiful young people, which is nearly thwarted by the lust of a decadent aristocrat.

LACMA	UCLA
Wednesday, August 25, 10 p.m.	Saturday, November 15, 7:30 p.m.

***Mariages* [The Cheat]** (1950, 85 minutes)
Produced by Lucmilla Goulain
Directed by Yves Allégret
Screenplay by Jacques Sigurd
With Simone Signoret, Bernard Blier, Jane Marken

Yves Allégret's *Mariages* is an unrelenting dissection of class barriers, starting Simone Signoret as the flirtatious Dora, whose ambitions are woefully at odds with her vulgar behavior.

LACMA	UCLA
Friday, September 10, 8 p.m.	Saturday, December 4, 7:30 p.m.

Marius (1931, 125 minutes)
Produced by Marcel Pagnol
Directed by Alexander Korda
Screenplay by Marcel Pagnol, based on his own play
With Raimu, Orlane Demazis, Pierre Fresnay, Alida Rouffe

This is the first part of Marcel Pagnol's exquisite trilogy about the people who live on the water front in the old port of Marseille. The film tells of the love affair between handsome Marius, who longs for the sea, and a pretty fish merchant, Fanny.

LACMA
Friday, July 4, 8 p.m.



La Maternelle

La Maternelle (1945, 85 minutes)
Produced by John S. Tapernoux
Written and directed by Jean Benoit-Lévy and Marie Epstein, based on the novel by Leon Frapin
With Madeleine Renaud, Alice Tissot, Paulette Goddard

Combining influences of *Vaghe*, Jean Epstein, and Russian montage, this film reveals a typically French fascination for the semiophras of the urban proletariat; it prefigures the work of Truffaut and the filmed essays of Godard.

UCLA
Sunday, October 3, 7:30 p.m.

La Million (1944, 80 minutes)
Produced by Films Smores Tobis
Written and directed by René Clair, based on the musical comedy by Georges Berr and Gauguier
With Annabella, René Lefèvre, Paul Ollivier

One of René Clair's greatest achievements, *La Million* is a romantic comedy about a pair of young lovers who lose a lottery ticket worth a million francs and then chase it frantically across Paris.

LACMA
Wednesday, July 28, 9 p.m.

Les Misérables (1954, 170 minutes)
Produced by Parthé-Natan
Directed by Raymond Bernard
Screenplay by Raymond Bernard and André Lang, based on the novel by Victor Hugo
With Harry Baur, Charles Vanel, Josseline Gaël

Harry Baur's portrayal of Jean Valjean is one of the landmark performances in French cinematic history in this superb adaptation of the classic novel by Victor Hugo. Stylistically daring, director Raymond Bernard achieves the feat of turning a psychological study of escape and revenge into an expressionistic tour de force.

LACMA	UCLA
Wednesday, July 27, 8 p.m.	Sunday, October 12, 7:30 p.m.



Les Miraculés

Mon Oncle (*My Uncle*) (1958, 114 minutes, color)
Produced by Specia Films Gray Film Alter Film (Paris)
and Film del Centauro (Rome)
Directed by Jacques Tati
Screenplay by Jacques Tati, Jacques Lagrange, and
Jean E. Hôte
With Jacques Tati, Jean-Pierre Zola, Alain Béguin

Tati attempts to involve his hero, Monsieur Hulot, in the perils of modern life by letting him loose in an ultramodern house, as well as in a factory that produces plastic hose.

LACMA
Saturday, September 18, 9:30 p.m.

Le Mystère de la Chambre Jaune (*The Mystery of the Yellow Room*) (1941, 98 minutes)
Produced by Société des Films Osso
Directed by Marcel L'Herbier
Screenplay adapted by Marcel L'Herbier, based on the novel by Gaston Leroux
With Huguette ex Duflos, Roland Toutain, Kriss Kouprine

The first of a pair of mysteries adapted from the popular French novels of Gaston Leroux, best known for his *Phantom of the Opera*. Made in the old-dark-house style of mystery, the film is stylish, charming, and suspenseful.

LACMA UCLA
Saturday, July 24 Saturday, September 25
8 p.m. 9:30 p.m.

Nous les Gosses (*Portrait of a Teenager*) (1941, 93 minutes)
Produced by Jean Einte
Directed by Louis Daquin
Screenplay by Gaston Modot, Maurice Hilier, and Marcel Aymé
With Louise Carletti, Jean Pérez, Gilbert Col

This tale of a band of school boys who join forces to raise enough money to replace a broken window harks back to the anarchic style of Jean Vigo in *Zéro de Conduite*. Like many films made during the occupa-



La Nuit Fantastique

tion, *Nuit* (*Night*) conceals its meaning within a code that only the alert could decipher at the time of its release.

LACMA UCLA
Thursday, August 19, Saturday, November 14,
10 p.m. 4:30 p.m.

La Nuit Fantastique (1942, 115 minutes)
Produced by Hubert Vincent-Brechignac
Directed by Marcel L'Herbier
Screenplay by Louis Chavance, Maurice Henry, and Marcel L'Herbier
With Micheline Presle, Fernand Gravey, Zita Etori

A stylized surrealist screwball comedy, this dreamlike film by Marcel L'Herbier is about a young man's somewhat nambulist pursuit of a phantom beauty who haunts his dreams.

LACMA UCLA
Friday, August 27, Friday, September 24,
8 p.m. 10:30 p.m.

Orphée (*Orpheus*) (1949, 94 minutes)
Produced by André Paulin
Written and directed by Jean Cocteau
With Jean Marais, François Perier, Maria Casares

Cocteau's modern interpretation of the legend of Orpheus and Eurydice is a living testament to his own statement about the film: "When I make a film, it is a slumber and I dream." Indeed, the unforgettable images of Orpheus roaming through an almost new wave hell are akin to vagrant phantasms of sleep.

LACMA
Thursday, September 9, 8 p.m.

Panique (1946, 82 minutes)
Produced by Filmsonar
Directed by Julien Duvivier
Screenplay by Julien Duvivier and Charles Spaak, based on the novel by Georges Simenon
With Viviane Romance, Michel Simon, Paul Bernard

Balanced between psychological introspection and fast-paced action, this late Duvivier film was also one of Michel Simon's last great roles. This tale of murder, mistaken identity, and lynching is based on a story by Simenon. When it was released it was favorably compared to the prewar French cinema.

UCLA
Saturday, November 27,
9:30 p.m.

Orphée





***Paradis Perdu* (Fanny Elzberg 29 Lute) (1943)**

95 minutes

Produced by E. Brün

Directed by Abel Gance

Screenplay by Abel Gance and Joseph Than

With Micheline Presle, Elvire Popesco, Monique Rolland

A romantic melodrama in the grand tradition, this film is the story of four loves in the life of a man who was faithful to one—in his own fashion. Set in World War I, *Paradis Perdu* represents one of Gance's few attempts at popular, commercial filmmaking.

LACMA

Saturday, August 21,

9:30 p.m.

UCLA

Sunday, October 31,

2:00 p.m.

***Les Parents Terribles* (The Storm Within) (1948)**

125 minutes

Produced by Francis Cosme

Written and directed by Jean Cocteau

With Yvonne de Bray, Jean Marais, Gabrielle Dorziat

The hot-house atmosphere of this strange, claustrophobic film makes it an arresting tour de force, with

Paul de Gaiette

excellent ensemble stage performances by four actors who created their memorable roles on stage.

LACMA

Thursday, September 9,

9:50 p.m.

UCLA

Saturday, November 22,

2:30 p.m.

***Le Parfum de la Dame en Noir* (The Scout of the**

Woman in Black) (1941, 129 minutes)

Produced by Maurice Orientier and Société des Films Osso

Directed by Marcel L'Herbier

Screenplay by Marcel L'Herbier, based on the novel by Gaston Leroux

With Hugette ex-Duflos, Roland Toutain, Vera Engels

An exact sequel to *Le Mystère de la Chambre Jaune*, this film picks up where the first one leaves off, involving the same characters in a unique extension of its predecessor.

LACMA

Saturday, July 24,

1:00 p.m.

UCLA

Sunday, September 26,

4:30 p.m.

***Pattes Blanches* (1949, 92 minutes)**

Produced by Léon Carré

Directed by Jean Grémillon

Screenplay by Jean Anouilh and Jean Bernard-Luc

With Suzy Delair, Arlette Thomas, Fernand Ledoux

A perverse, intense melodrama, Fernand Ledoux plays a pathetic, middle-aged lecher, oblivious to the infidelities of his lover—in this case, Suzy Delair. With a complex script by Jean Anouilh and Jean Bernard-Luc, *Pattes Blanches* deftly pines the problems of sexual jealousy and class antagonism.

LACMA

Saturday, September 1,

8:10 p.m.

UCLA

Sunday, November 21,

2:30 p.m.

***Pension Mimosas* (1955, 119 minutes)**

Produced by Charles-Francis Tavary

Directed by Jacques Feyder

Screenplay by Jacques Feyder and Charles Spaak

With Françoise Rosay, Paul Bernard, André Alerme, Arletty

Set in Nice against the background of casino gambling, *Pension Mimosas* exerts a subtle psychological tension, thanks in large part to Françoise Rosay, who plays a woman whose mission seems to be that of continually bailing out the shiftless men in her life.

LACMA

Friday, July 25,

9:30 p.m.

UCLA

Saturday, October 9,

4:30 p.m.

***Pepe le Moko* (1937, 86 minutes)**

Produced by Paris-Film

Directed by Julien Duvivier

Screenplay by Julien Duvivier and Henri Jeanson, based on the novel by Roger Ashbel

With Jean Gabin, Mireille Balm, Marcel Dalio

Jean Gabin is Pepe, a Parisian gangster who has fled to Algiers and lives in the hovel-like Casbah in complete



Les Perles de la Couronne

control of the underworld, yet always longing for Paris and romance.

LACMA UCL
Friday, August 15 Saturday, October 3
8 p.m. 7-3 p.m.

Le Père Tranquille (Mr. Orloff) (1938, 95 minutes)
Produced by Jean Jeanm
Directed by René Clément
Screenplay by Noël-Noël
With Nadine Alari, Claire Olivier, Jeanne Herviale
Noël-Noël

Written as a star vehicle for comedian Noël-Noël, *Le Père Tranquille* focuses on the family of a Monsieur Martin, whose image as a man who likes his pleasures protects his role as head of the local resistance movement in a small French town.

LACMA UCL
Thursday, September 2 Saturday, November 2
9:45 p.m. 9 p.m.

Les Perles de la Couronne (The Pearl of the Crown)
1937, 122 minutes
Produced by Serge Sandberg and Françoise Carron

Les Parents Terribles



Written and directed by Sacha Guitry
With Jacqueline Delubac, Sacha Guitry, Yvette Pichon

Sacha Guitry's mixture of historical tableaux and theatrical tales is completely cinematic in this lavish French salute to the coronation of George VI. The "pearls" of this film's title are baubles that grace the British royal crown, and Guitry's film tells their story.

LACMA UCL
Saturday, August 14 Saturday, October 25
8 p.m. 1-3 p.m.

Pickpocket (1959, 74 minutes)
Produced by Agnès Delahaye
Written and directed by Robert Bresson
With Martin Lassalle, Pierre Leymarie, Jean Pelegri, Marika Green

Bresson, in *Pickpocket*, studies the inner thoughts and motives of a young thief who becomes a pickpocket not for financial gain, but for the excitement of the experience and for his own liberation from a society that he despises.

LACMA
Wednesday, September 29, 8 p.m.

Pol de Corotte (His Red Head) (1952, 92 minutes)
Produced by Parthé Nathan
Directed by Julien Duvivier
Screenplay by Julien Duvivier, based on Jules Renard's stories "Pol de Corotte" and "La Bigotte"
With Robert Isen, Harry Baur, Carierme Fonteney

This story by Jules Renard serves Duvivier once again in this sound remake of his enormously popular silent film. This tale of an orphan's unhappy childhood and subsequent transcendence is delicately rendered in the style that came to be known as poetic realism.

UCL
Saturday, October 26, 9:45 p.m.

Prix de Beauté (Miss Europe Beauty Prix) (1945, 1:09 minutes)
Produced by Solar

Directed by Augusto Genina
Screenplay by René Clair, Augusto Genina, Bernard Zimmer, Alessandro de Stetani
With Louise Brooks, Jean Bradin, Raymonde Sonny

A hybrid of a film that combines the affectionate whimsy of René Clair, the documentary cinema-verité style of Italian director Augusto Genina, and the art-deco magnetism of Louise Brooks.

LACMA UCL
Saturday, July 17 Saturday, September 25
8 p.m. 4-5 p.m.

Quatorze Juillet (1935, 97 minutes)
Produced by Société des Films Sonores Tobis
Written and directed by René Clair
With Annabella, Pola Illery, Jane Pierson, Georges Rigand

René Clair's beloved Paris is very much in evidence in this simple story of working-class romance. It is set in a neighborhood peopled with taxi drivers, flower-sellers, gossipy neighbors, and bands of petty thieves.

LACMA UCL
Saturday, July 17 Saturday, October 2
8 p.m. 7-3 p.m.



Queen Elizabeth

Les quatre cents coups (*The 400 Blows*) (1959)
98 minutes)

Produced by Les Films du Carrosse/S.F.D.I.F.

Written and directed by François Truffaut

With Jean-Pierre L  aud, Claire Maurier, Albert Remy

Truffaut's moving film about the heartbreaking experiences of a twelve-year-old boy was in part derived from his own memories of childhood. Jean-Pierre L  aud's performance may well be the most natural ever given by a child actor.

LACMA

Saturday, October 2, 8 p.m.

Queen Elizabeth (1912, 396 minutes, silent with musical accompaniment)

Directed by Louis Mercanton and Henri Desfontaines

Filmed from the play by Emile Moreau

With Sarah Bernhardt, Lou Tellegen, and artists of the Com  die Fran  aise

Queen Elizabeth is notable chiefly for the rare performance on screen of "the divine Sarah"—Sarah Bernhardt, one of the greatest actresses of all time.

LACMA

Saturday, July 10, 10 p.m.

La R  gle du jeu (*Rules of the Game*) (1939, 117 minutes)

Produced by Claude R  nou

Directed by Jean R  nou

Screenplay by Jean R  nou and Carl Koch

With Marcel Dalio, Jean R  nou, Nora Gregor

Roland Tourain

The decaying prewar French aristocracy is satirized in this tragicomedy; guests at a country-house party involve themselves in amorous intrigues with each other's mates, causing tragedy for the only principled persons among them.

LACMA

Saturday, August 7, 9-45 p.m.

Rendez-vous de juillet (1949, 112 minutes)

Produced by Jean Cocteau

Directed by Jacques Becker

Screenplay by Jacques Becker and Maurice Griffe

With Nicole Courcel, Brigitte Aubier, Daniel Gelin

Shot on several Parisian locations, *Rendez-vous de juillet* celebrates the friendships, follies, and loves of the young generation of Parisians who sat in left bank cafes and listened to American jazz in dingy dives during the late 1940s.

LACMA

Friday, September 1, 9-45 p.m.

UCLA

Saturday, December 4, 9 p.m.

The River (1951, 97 minutes, color)

Produced by Kenneth McEldowey

Directed by Jean Ren  u

Screenplay by Jean Ren  u and Rumer Godden, based on the novel by Rumer Godden

With Nora Swinburne, Esmond Knight, Arthur Shields, Adrienne Cori

Ren  u's first color film is an enchanting adaptation of Rumer Godden's novel about three teen-age British girls and their first uncertain experience of love as they grow up beside the river Ganges in Raj India.

LACMA

Saturday, September 11, 8 p.m.

La Ronde (1951, 127 minutes)

Produced by Sacha Gokrine

Directed by Max Oph  ls

Screenplay by Jacques Natanson and Max Oph  ls, based on Arthur Schnitzler's play, *Ronde*

With Anton Wallbrook, Simone Signoret, Danielle Darrieux, Jean-Louis Barrault

Oph  ls assembled a superb cast for his witty, nostalgic transcription of Schnitzler's *Ronde*, a comedy about a group of people who are linked in an unbroken circle of love.

LACMA

Friday, September 17, 9-45 p.m.

UCLA

Sunday, December 5, 1-4:30 p.m.

La Rouge et le Noir (*The Red and the Black*) (1954, 125 minutes, color)

Produced by Franco-London Films/Dowmendo Film

Directed by Claude Autant-Lara

Screenplay by Jean Aureniche and Pierre Bost, based on the novel by Stendhal

With Gerard Philipe, Danielle Darrieux, Jean Marnacchi

Stendhal's novel *La Rouge et le Noir*, set in post-Napoleonic France, seems to step out of its pages in this colorful adaptation. As Julien Sorel, Stendhal's charming but opportunistic hero, Gerard Philipe is perfectly cast.

LACMA

Saturday, September 25, 8 p.m.

Le Salario de la Piel (*Wages of Skin*) (1955, 138 minutes)

Produced by Filmsonar, C.I.C.C.

Directed by Henri-Georges Clouzot

Screenplay by Henri-Georges Clouzot and Jer  me G  ronimi, from the novel by Georges Arnaud

With Yves Montand, Charles Vanel, Vera Clouzot

Four down-and-outs in a South American town are hired by an American company to drive two truckloads of nitroglycerine through the wilderness to a burning oil well. Once separated from civilization, the men discover how strongly welded they are to their potentially explosive cargo.

UCLA

Saturday, December 11, 4-7:30 p.m.



Les quatre cents coups

Saturnique Nid d'aspens (*Madness in the Mountains*) (1936, 116 minutes)

Produced by Films Trocad  ro and Roman Pualst
Directed by Georg Wilhelm Pabst
Screenplay by Irma von Cube, Leo Birniski, Herman J. Mankiewicz
With Dita Parlo, Louis Jouvet, Pierre Fresnay, Viviane Romance

This film was made during Pabst's brief period of directing in France. In this exotic, subtropical spy-melodrama, he gathered together more great stars of French cinema than can be found in any other film of this period.

LACMA	UCLA
Thursday, August 5	Sunday, October 17
8 p.m.	4-5 p.m.

Le Sang d'un po  te (*Blood of a Poet*) (1930, 81 minutes)

Produced by Vicomte de Noailles
Written and directed by Jean Cocteau
With Enrique Rivero and Elizabeth Lee Miller

This surrealistic exercise by the often outrageous Jean Cocteau defies description or classification, but rather presents a series of unforgettable images designed to mesmerize audiences.

LACMA
Thursday, July 22, 8 p.m.

Une Si jolie Petite Plage (*Riptide*) (1939, 97 minutes)

Produced by Emile Darbon and Dutch European
Directed by Yves All  gret
Screenplay by Jacques Sigurd
With Madeleine Robinson, Gerard Philipe, Jane Marken

Set in a bleak coastal village near the Belgian border where the rain never stops, this film brings into sharp relief the pettiness of people who feel that their en-

vironment is sterile and that they have neither past nor future.

LACMA	UCLA
Saturday, September 11	Saturday, December 4
9-3 p.m.	4-5 p.m.

Sous les Arts de Paris (*Under the Roofs of Paris*)

(1935, 80 minutes)
Produced by Films Sonores Tobis
Written and directed by Rene Clair
With Albert Prechan, Paula Blery, Gaston Mielot

Paris is the main character in this charming film about a group of poor citizens who cope with their meager life by means of song and romance. Clair's use of natural sound brings added pleasure to a film already filled with a variety of delights.

LACMA
Thursday, July 29, 8 p.m.

Le Testament d'Orph  e (1959, 80 minutes)

Produced by Jean Thuillier
Written and directed by Jean Cocteau
With Jean Cocteau, Edouard Dermit, Maria Casares, Jean Marais, Jean-Pierre L  aud

Jean Cocteau has made a film all about Jean Cocteau as he charts the poet's spiritual and aesthetic search for meaning in his life. Characters from previous Cocteau films constantly pop up during the quest, giving the film a fascinating d  j-vu quality.

LACMA
Thursday, September 4, 9-3 p.m.



Une Si jolie Petite Plage



La Tron

Thérèse Raquin (1953, 1:06 minutes)

Produced by Paris Film/Lux

Directed by Marcel Carné

Screenplay by Marcel Carné and Charles Spaak, based on the novel by Emile Zola

With Simone Signoret, Rat Vallone, Roland Lesaffre

Zola's story of passion and murder among the provincial bourgeoisie of nineteenth-century Lyons has been updated by Carné. The story is now set in modern-day Lyons, where fate and destiny play a larger part in shaping the heroine's life than do intentional, deliberate actions.

LACMA

Thursday, September 16, 9:30 p.m.

Trois Valset (Three Waltzes) (1942, 1:04 minutes)

Produced by Pierre Danis

Directed by Ludwig Berger

Screenplay by Léopold Marchand and Albert Willemetz

With Yvonne Printemps, Pierre Fresnay, France Elvy

A charming operetta bringing to mind the films of Ernst Lubitsch and Max Ophüls, *Trois Valset* is opulent and rich—it literally waltzes from beginning to end.

LACMA

Thursday, August 12,

8 p.m.

UCLA

Saturday, October 30,

4:30 p.m.

Le Trou (The Night Watch/The Hole) (1966,

126 minutes)

Produced by Play Art/Filmsonor (Paris)/Titanus (Rome)

Directed by Jacques Becker

Screenplay by Jacques Becker, José Giovanni, Jean

Aural, based on the novel by José Giovanni

With Raymond Meunier, Philippe Bancel, Jean Kerady

The world portrayed in *Le Trou* is that of men in prison. In this enclosed environment, loyalties are forged and enemies are made. When five prisoners plan an escape, the toil and step-by-step execution of

the undertaking give each of them a sense of common purpose, which sees them through the difficulties of carrying out a nearly impossible feat.

LACMA

Wednesday, September 29,

9:30 p.m.

UCLA

Sunday, December 12,

7:30 p.m.

Les Vacances de Monsieur Hulot (Mr. Hulot's

Holiday) (1951, 91 minutes)

Produced by Fred Orain

Directed by Jacques Tati

Screenplay by Jacques Tati, Henri Marquet, P. Aubert, and Jacques Lagrange

With Jacques Tati, Nathalie Pascaud, Louis Perrault

Jacques Tati's comic character Monsieur Hulot takes up the mantle of Chaplin and Keaton as he goes through his hilarious paces at a summer holiday resort.

LACMA

Saturday, September 18, 8 p.m.

Une Vie (End of Desire/One Life) (1958, 88 minutes, color)

Produced by Annie Dortman

Directed by Alexandre Astruc

Screenplay by Alexandre Astruc and Roland Laudenbach, based on the novel by Guy de Maupassant

With Maria Schell, Christian Marquand, Ivan Desny

Astruc took de Maupassant's study of a loveless, disintegrating provincial marriage and put his own stamp on it. The result is a beautiful, subtle film that examines the interior lives of both partners and hinges on the difficulties that any two people encounter in living together.

LACMA

Saturday, September 25,

10 p.m.

UCLA

Sunday, December 5,

9 p.m.

La Vie est à Nous (People of France) (1946, 62 minutes)

Produced by Parti Communiste Français

Written and directed by Jean Renoir, André Zwoboda,

Jacques Becker, Jean-Paul Le Chanois, Henri-Clavier

Bresson, P. Vaillant-Couturier, Jacques Bernard

Braunus, Pierre Unik

With Nadia Sibirskaia, Jean Renoir, Julien Berthelin

Produced by and for the French Communist Party.

La Vie est à Nous is comprised of vignettes showing the decay of French society in 1936 and suggesting the possibility, via the Popular Front, of renewed political and human vitality. Although made for workers, Renoir's film embraces all strata of society.

LACMA

Saturday, July 31,

11 p.m.

UCLA

Sunday, October 17,

9 p.m.

Les Visiteurs du Soir (The Night Visitors) (1942, 118 minutes)

Produced by André Paulve

Directed by Marcel Carné

Screenplay by Jacques Prévert and Pierre Laroche

With Alain Cuny, Arletty, Jules Berry

This film is a richly designed version of a fifteenth-century legend concerning two emissaries of the Devil who are enmeshed in earthly love affairs. Using this metaphor, Marcel Carné parallels the predicament of France during the time of the German occupation.

LACMA

Friday, August 27, 10 p.m.

Voyage Surpris (1946, 1:8 minutes)

Produced by Générale du Cinéma Français

Directed by Pierre Prévert

Screenplay by Claude Accursi, Pierre Prévert, and

Jacques Prévert

With Jacques Henri Duval, Maurice Baquet,

Fruenne Decroix



Les Vieux de la Mer

A madcap adventure through the French countryside, based loosely on an operatic farce, *Vieilles Sorcieres* details the efforts of a failing coach tour company to compete with a modern rival. It is eccentric, poetic, and thoroughly refreshing.

FCL/A

Sunday, November 28

7:00 p.m.

Peux de Conduite (*Zariguer Conduite*) (1938, 14 minutes)

Produced by Arquis Films

Written and directed by Jean Vigo

With Jean Dasté, Robert Le Flon, Delphin

This short, hallucinatory fantasy about a rebellion in a boys' school takes very little to surrealism in its anti-authoritarian spirit. It provided inspiration for the *Notre-Dame* and was eventually to give birth to Lindsay Anderson's *P*.

LAC/MA

Wednesday, July 28

8 p.m.

FCL/A

Sunday, October 1

6 p.m.

Zouizou (1934, 85 minutes)

Produced by Arvis Nissotti

Directed by Marc Allégret

Screenplay by Pepito Alvarino, Carlo Rini, and Albert Willemetz

With Josephine Baker, Jean Gabin, Yvette LeBon

Zouizou is a showcase for the talents of Josephine Baker, a dynamic and legendary performer, whose musical numbers in the film are all showstoppers. Of additional interest is the casting of Jean Gabin in an uncharacteristic role as a song-and-dance man.

LAC/MA

Saturday, July 27

11 p.m.

FCL/A

Sunday, October 2

9 p.m.



Trou Valet

Parking

Two-dollar parking is available in Parking Lot Three, adjacent to Melnitz Hall near the intersection of Sunset Boulevard and Hilgard Avenue. Off-campus street parking is available free of charge after 8 p.m. Parking is free on Sundays in any lot.



Ticket Information

Los Angeles County Museum of Art

This part of the series will begin on Saturday, July 10, and will be presented on Wednesday, Thursday, Friday, and Saturday evenings at 8 p.m. in the Los Angeles Music Center through October 2. Tickets for each performance are \$2 for members of the Museum, the American Film Institute, and for students and senior citizens with I.D.; \$3 for the general public. They may be purchased in advance at the Museum, by mail, or one hour prior to showtime at the Bing Theater Ticket Desk. For mail orders, please make check payable to the Los Angeles County Museum of Art and send with a stamped, self-addressed envelope to:

Ticket Sales

Los Angeles County Museum of Art
5901 Wilshire Boulevard
Los Angeles, CA 90048

Late mail orders will be held for pickup at the door. For information, please call 855-6251. Tuesday through Friday, 12 a.m. to 1:30 p.m.; and Saturday noon to 1:30 p.m.

UCLA

This part of the series will begin on Friday, September 24, and will be presented on Saturdays and Sundays through December 12 at Melnitz Hall on the UCLA campus. Tickets are \$2.50 for students with I.D., Friends of the UCLA Film Archives, and Los Angeles County Museum of Art members; \$3.50 for the general public. Tickets are available through the MacGowan Hall Box Office (825-2581) and the Central Ticket Office (825-9261) or at the door.